2: Fortes E-5 (1934-1937) 1945
FE11 Tallensi FE11

793
534
292

(*a*) The Unity of all the Talis: The chief tɪndaanas of all the Talis settlements assemble to perform the rite of 'blowing the whistles' to inaugurate the Gɔlib Festival.

136
291
301

(*b*) A sacred crocodile at Zubiŋ crawling out of the water-hole to take a live frog offered to him by a youth of the clan. Note the latter's fearlessness.

[facing p. 160]

2: Fortes E-5 (1934-1937) 1945
FE11 Tallensi FE11

PLATE XII

415
301
291
778
531
302

(*a*) The head of a medial lineage, Siiyɛŋ biis of Tongo, about to sacrifice to the lineage *bɔyar* on formally taking over the headship of the lineage. The *bɔyar* is in front of him in the broken pottery vessel.

782
341
291
415

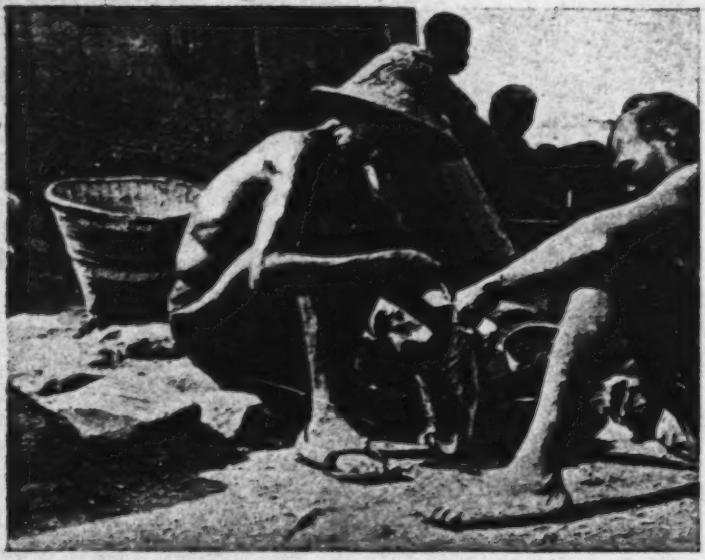
(*b*) A sacrifice to the *dugni* (maximal lineage) *bɔyar* of one of the component maximal lineages of Zubiuŋ. Only elders of the lineage are present.

[facing p.225]

2: Fortes E-5 (1934-1937) 1945
FE11 Tallensi FE11

PLATE XIV

531
291
415
782



(*a*) *Sunzop m-maan yɔla.* A Gbizug elder performs a ritual service for Zubiuŋ-Yakɔra by sewing the sheepskin loin cover for the dead at a funeral.

764
341
891
301

(*b*) Elders representing all the component maximal lineages of Ba'ari assemble for the burial rites of the Ba'at-Sakpar tɔndaana at his homestead.

[Facing p. 24]

3: Fortes E-5 (1934-1937) 1949
FE11 Tallensi FE11

765
343

a. The first-born son of a Namoo is ritually 'shown' his father's granary for the first time on the last day of his father's funeral ceremony

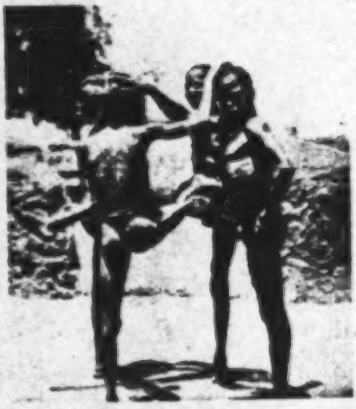
765
●301

b. The youngest son and the youngest daughter of a dead woman wear the *doelug* during the concluding rites of their mother's funeral

[FACING p. 208]

5: Fortes E-5 (1934-1937)1938 FE11 Tallensi FE11

516
516
291
301



Recreational Play: *Kaabon* (posed)

526
231
291

A wrestling match—with an eye on the goat lest it wander into the growing crops

[Facing p. 48]

5: Fortes E-5 (1934-1937)1938 FE11 Tallensi FE11

857 524 868 enthusiasm for building still lasts, the girls plaster the walls and beat the inner court in the way they have learnt by assisting their mothers with these tasks in connexion with the real house.

857 524 868 ●301 283 Children's arts and crafts have a play value in that they are practised purely for pleasure and have a seasonal incidence. But they demand considerable skill of eye and hand, and individual differences in ability are noticeable. Towards the end of the rainy season a strong and supple reed springs up in profusion along the watercourses. Young people and children pluck these reeds to plait bangles, necklets, small panels to hang over the chest as decorations, and waistbands. These things are worn by young and old at the festival dances. But whereas the young men and women plait sporadically a few things for themselves, their sweetheart, or a child, children do so continuously and absorbedly. From July to September one sees them sitting about or strolling about in small groups, plaiting reed decorations. The boys have a game played by tossing or bowling the reed bangles and waistbands at a mark. A group plays, and the winner collects all. Girls of all ages love decking themselves from head to foot in this reedware. The technique of plaiting these articles, which is the same as that employed in the manufacture of a number of utilitarian objects, is fairly elaborate. It is gradually learnt between the ages of about 8 and 11.

857 524 868 532 Less widely practised is the art of modelling clay figures. Girls sometimes model, but it is chiefly a diversion of boys. Cattle and other animals, humans, horses accoutred and with riders astride are the usual subjects. A taste for modelling appears to depend on talent to a great extent. Many boys never acquire the art; others take such delight in it that they devote the whole dry season to producing dozens of clay figures for themselves, brothers and sisters, and friends. Gifted boys model extremely cleverly. I knew two boys of 12 or 13, sons of a chief, who made clay horses and manufactured saddlery and trappings of old rags and bells and ornaments of pieces of tin to adorn the figures. Older boys or youths teach small boys by correcting errors they make in modelling; but I have never found a boy of under 8 or 9 years able to model well.

883 868 *Play from pubescence to adolescence.* The last stage of childhood coincides with the rapid absorption of the child into the economic